Reading Toolkit: Grade 4 Objective 3.A.7.b

Standard 3.0 Comprehension of Literary Text
Topic A. Comprehension of Literary Text
Indicator 7. Identify and describe the author's use of language
Objective b. Identify and explain specific words and phrases that contribute to meaning
Assessment Limits:
Significant words and phrases with a specific effect on meaning
Significant words and phrases with a specific effect on meaning
Denotations of above-grade-level words used in context
Denotations of above-grade-level words used in context
Connotations of grade-appropriate words and phrases in context
Connotations of grade-appropriate words and phrases in context
Multiple meaning words
Multiple meaning words

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Lesson Seeds
Reading Grade 4 Objective 3.A.7.b

Activities

Students should read a literary text (Suggestion: <u>Amelia Bedelia</u>) where multiple meanings of words create idioms. Prior to reading, the teacher will point out these idioms to students. After reading is complete, teacher and students will discuss how Amelia Bedelia's misunderstanding of phrases created comedy. Students should be able to detail what the character actually did and what she was told to do.

Prior to reading a literary text which contains dialect, students should work in small groups to translate samples of dialect into Standard English. (Example: "I reckon them taters will be right for pickin'. I guess the potatoes are ripe.") As students read the text, they should record any examples of dialect that enable them to understand the character or the plot. After reading is complete, students and teacher should discuss the effect of the story speculating about the contribution of the dialect to authenticity.

Students will read a literary text where the teacher has selected words that have multiple meanings. After students have read the text, they will focus on the selected words. The teacher will show students multiple sentences using a selected word. Then they should choose the sentence where the word is used in the same way as the text. Students will justify their chosen meaning using text support. Finally they will determine how knowledge of that word helps a reader understand the text.

Prior to students reading a literary text, the teacher will ascertain that students know that style is how authors use language. Three particular elements students should be aware of as they read is the author's word choice, the author's sentence structure and length of sentences, and how or if the author uses figurative language, repetition, dialogue, and/or imagery. After students have read a portion of the text, they and the teacher will review that portion noting any of the elements listed above. Next, students should draw a conclusion about that author's style. Following that, they should read another portion of text to determine if their conclusion about author's style is correct.

Clarification

Reading Grade 4 Indicator 3.A.7

To show proficiency of the skills stated in this indicator, a reader will be able to identify, describe, analyze, and evaluate an author's use of language, specific words or phrases that contribute to the meaning of a text, or to the creation of an author's style. Author's style is the way an author uses language to express his/her thoughts. This may include word choice, figurative language, and literary devices. These words and phrases are purposeful and appeal to the emotions, the intellect, and the senses. When used with other text elements, they assist readers in constructing meaning of an entire text.

To identify and explain how dialogue contributes to a narrative, a reader should know that one way character is revealed is by what a character says and what other characters say about him/her. Those words an author selects for a character to say or have said about him/her are part of the development of that character. Since characters move the plot of a narrative or are moved by the plot, the growth of that character through dialogue also directly affects the movement of the plot.

To identify, explain, and analyze the role of specific words and phrases that contribute to meaning and create style in a literary text, a reader should be aware of the different types of specific words and word groupings in texts or portions of texts that establish tone, develop character, and create style. A reader can use these specific words and phrases to construct meaning from a text by clarifying their purpose and examining their implications.

• Significant Words	words that are necessary to a reader's understanding of a text
• Denotation	literal, dictionary meaning of a word
• Connotation	idea or feeling associated with a word in addition to its literal meaning
• Multiple Meanings	words that have acquired additional meanings over a period of time
• Idiom	phrase whose meaning cannot be understood from the literal meaning of the words in it Hold your tongue is an English idiom meaning keep quiet.
• Colloquialism	familiar, informal everyday talk Movies is an informal term for the more formal term cinema.
• Dialect	a form of language spoken in a particular place by a particular group of people
• Word/Phrase Patterns	patterns of words and phrases involving how something is said that supersedes what is said. These word patterns or phrases joined with word choice create style such as humorous, serious, mysterious etc…

To identify, explain, analyze, and evaluate words and phrases that create tone in a literary text, a reader must first know that tone expresses an author's attitude toward his or her subject.

<u>"Listen to me!" yelled Cory.</u> "I thought of something, but I need your help." Elisa wiped the tears from her face. "I'm going to lie down on the ice and try to crawl to Minnie. You lie down behind me and hold my ankles. <u>Don't let go, no matter what, and don't stand up.</u> Understand?" Elisa nodded sniffling.

<div align="right">from "The River" by Yetti Frenkel</div>

The underlined words help a reader determine the urgent tone of this text.

Many readers use the words tone and mood interchangeably. However, mood refers to the atmosphere of a text.

Outside Eric's bedroom window the January <u>blizzard raged. Treetops swayed dangerously as gusting winds sculpted snow into huge drifts.</u>

<div align="right">from "Sierra Oscar Sierra" by Lynn Murray</div>

The underlined words help a reader determine the perilous mood of this text.

The language, punctuation, and details a writer chooses help create the tone which could be serious, playful, angry, sad, etc…In addition to specific word choices the inclusion of specific punctuation helps relay an author's attitude. A reader identifies words or phrases in a text that, in conjunction with the content of the text, signal the author's attitude. For example, in a comic text about a mistaken identity, an author may point out a ludicrous appearance or behaviors of a character to create a light-hearted tone. Once those words have been identified, a reader can tell why those words create a specific tone. Ultimately a reader can examine how an author chooses specific words to create a specific tone. A critical reader evaluates the language choices, the intent of the author, and the purpose of the text to determine the quality of tone.

To identify, explain, analyze, and evaluate figurative language in a literary text, a reader must first know different types of figurative language in texts or portions of texts. In simpler texts figurative language can clarify or intensify descriptions. In more complex texts figurative language can create style, establish symbolism, and allow critical readers to view people, settings, and ideas in new ways. A close reading of a complex text involving attention to figurative language and its effect on meaning helps a reader to understand a text from the literal to the critical.

• Simile
stated comparison of two things that have some quality in common using the words like or as
• Metaphor
stated comparison of two things that have some quality in common <u>not</u> using the words like or as
• Personification
stating that an inanimate object has lifelike characteristics
• Onomatopoeia
words whose sound suggest their meaning

To identify, explain, and analyze sensory language that contributes to meaning in a literary text, readers must identify those words and phrases in a text that appeal to the senses of sight, smell, hearing, taste, and touch. Next, readers must explain how sensory language evokes those particular senses and makes a story or description become real. From this a critical reader can discern how sensory language assists a reader in having a clear picture of characters and settings which, in turn, allows a reader to understand a text fully. In more

complex texts sensory language is a component of style. For example, language that evokes the senses could be how an author relays his/her story or theme. The use of symbolism, irony, and allusion in a literary text adds layers of meaning to a text.

• Symbolism
using a person, place, object, or action that stands for something other than itself
• Irony
the contrast between what is expected will be said or done and what actually is said or done
• Allusion
a reference to a famous person, place, event, or work of literature

Symbolism, verbal and situational irony, and literary allusion can be composed with sensory language. An author's choice of language creates tone, and those language choices could include symbolism, irony, and allusion. A critical reader notes the use of sensory language, determines its use in a narrative, and is able to judge its effect on the meaning of a literary text.

To identify, explain, and analyze elements of style and their contribution to the meaning of a literary text, a reader must understand the elements that create style. Since style is the way an author expresses him/herself, use of these elements creates a unique means of expression.

• Repetition	technique where a sound, word, or phrase is repeated for effect
• Hyperbole	statement where truth is exaggerated for effect
• Alliteration	repetition of consonant sound at the beginning of a word
• Understatement	technique where what is said is intentionally less than what is complete or true
• Rhetorical Question	question asked for effect where no answer is expected

A critical reader notes the types of stylistic elements an author employs and determines a purpose for their use. Through stylistic elements, a reader's attention is drawn to certain statements or ideas which assist in constructing meaning of a literary text.

Public Release #1 - Selected Response (SR) Item

Handout(s):

• One Little Can

Reading Grade 4 Objective 3.A.7.b

Read these sentences from "One Little Can" and answer the following question.

Rachel scowled in disgust as she walked to the school bus stop. Her neighborhood looked like a junkyard.
In these sentences, the word scowled means

A. argued
B. grumbled
C. cried
D. frowned

Correct Answer:
D

Sample Item #1 Brief Constructed Response (BCR) Item with Annotated Student Responses

Question

Read the story 'The River' and answer the following question.

Explain how the author's use of words and phrases helps reader understand the setting. In your response, use words and phrases from the story that support your explanation. Write your answer on your answer document.

Annotated Student Responses

The authors use of words helps a reader understand! the setting because. The the detail and the words it makes you picture in your mind.

Annotation: The reader answers in a general way that the words help a reader understand the setting "because. The detail and the words it makes you picture in your mind." This type of response could be enriched by including text support which describes the setting and the picture it makes. Possible text support might include "the frozen snow and ice cracking on the river," "a desolate, wind-swept place," or "the bare branches of the trees." The reader could explain how these phrases help a reader picture the setting.

The author uses words that help the reader unerstand the setting by witing the pine trees were coverd with snow and the branches where weak.

Annotation: The reader uses a phrase from the story to show how the author helps the reader understand the setting "the pine trees were coverd with snow and the branches where weak." Although this is an appropriate phrase, to improve this response, the reader should address how these words could help a reader understand the setting of the story.

The authors use of words and phrases helps a reader understand the setting by when the author said Peeping through the snow covered branches and that helps people understand that the people are outside because it can't snow inside a house also it helps people understand by they will know it has to be winter because it only snows in winter.

Annotation: The reader selects an appropriate example from the text "peeping through the snow covered branches" to support how the author helps a reader understand the setting. Next the reader explains that this phrase helps a reader understand "that the people are outside because it can't snow inside a house" and that "it has to be winter because it only snows in winter." Additional text support and explanation would strengthen this response.

Handouts

One Little Can

By David LaRochelle

[1]Rachel scowled in disgust as she walked to the school bus stop. Her neighborhood looked like a junkyard. The sidewalk was littered with newspapers and candy wrappers. The front door to Lee's Grocery was covered with ugly graffiti. It was spring, but instead of green grass and flowers, the yards seemed to be sprouting broken branches and trash.

"Yuck!" Rachel said as she brought her foot back to kick a soda can off the curb. Then she changed her mind, picked the can up, and tossed it into a litter basket on the corner. She hurried to meet her friends at the bus stop.

[3]Mr. Lee scowled as he looked out his grocery store window. "Hmph," he said as the girl passed by. She's probably another troublemaker, he thought. One of those kids who spray-painted graffiti all over my door. Kids today are just no good.

To confirm his suspicion, the girl stepped back to kick a piece of garbage into the street. What she did next, though, surprised him. She bent down, picked up the old can, and dropped it into a trashcan.

[5]That's a switch, thought Mr. Lee.

All morning as he unboxed soup cans and cereal boxes, he kept picturing that girl. At noon, when he walked to the corner to mail a letter, he noticed the litter that had piled up in front of his store. He thought of that girl again, then got a broom and started sweeping the walk.

[7]Mrs. Polansky peered out from between the window blinds in her living room. A crumpled sheet of newspaper blew into her yard and got snagged on a rosebush. She hated living across the street from Lee's Grocery. Customers were always dropping their trash in front of the store, and invariably it would blow into her yard.

Maybe I should write a letter to the city council, she thought, or call the mayor. If Mr. Lee is going to let his store be such an eyesore, maybe it should be shut down.

[9]Just then Mr. Lee walked out of his door. Mrs. Polansky quickly shut the blinds, but when she peeked out again, he was sweeping up the trash on his sidewalk.

That's a change, thought Mrs. Polansky.

[11]A few minutes later, when she went to let her cat out, she noticed that the stray newspaper had unsnagged itself from her rosebush and was tumbling into the next yard. She caught a glimpse of Ms. Sinclaire, her neighbor, frowning at her from the porch.

Mrs. Polansky looked around at her own unkempt yard.

[13]"Well, Fluffy," she said to her cat, "Mr. Lee isn't the only one who can do a bit of outdoor spring cleaning."

She went inside and got her work gloves and a trash bag.

[15]When Rachel got off the school bus that afternoon, the first thing she noticed was the woman planting geraniums around the edges of her front walk. A fat gray cat was swatting at a butterfly that flitted among the bright red blossoms. Hadn't that yard been strewn with dead branches and soggy newspapers this morning? Several other yards looked tidier, too. She even spotted a pair of crocuses peeking up from a freshly raked garden.

When she passed Lee's Grocery, Mr. Lee was out front painting his door the color of a spring sky. He smiled at her as she walked by.

[17]Maybe my neighborhood doesn't look so bad after all, Rachel thought. She knelt down and picked up a lone candy bar wrapper, slam-dunked it into the litter basket, and sang out loud the rest of the way home.

The River

Yetti Frenkel
(Based on a true story)

"Sh," whispered Elisa. "I think she's coming!"

Elisa and Cory stifled their giggles and crouched behind the pine tree. Peeping out through the snow–covered branches, the children held their breath and listened for the tinkle of Minnie's collar as the old dog tried to find their hiding place. It was usually the hound's favorite game, but today the only sounds the children heard were the wind whistling softly across the frozen snow and ice cracking on the river.

Cory shivered with cold. "I wonder where she is," he said. "I hope she isn't off chasing a deer."

Elisa snorted. "Minnie's too lame for that. I bet she went home to wait where it's nice and warm."

Cory looked doubtful. "She wouldn't go home without us," he said. "Maybe she got ahead, and we didn't notice. Let's go to the bridge and see if she's there."

[6]They started down the trail at a quick pace, glad to be moving again. The bare branches of the trees rattled forlornly as they tramped through the frozen snow.

Elisa struggled hard to keep up with her older brother. "Wouldn't it be easier to walk on the ice on the river?" she called to him.

[8]Cory slowed his pace and waited for her to catch up. "It's too dangerous," he said. "The water is still flowing underneath, and the ice is thin. We might fall through." He held out a mittened hand. "I'll help you."

"No thanks," said Elisa stubbornly. " I can keep up." But she was secretly glad when Cory walked beside her until they reached the bridge.

The old wooden bridge spanned the widest part of the river. In summer they often came here to fish or lie in the sun, but now it was a desolate, wind–swept place. They could hear the water gurgling softly beneath the ice as they looked out over the railing, hoping to glimpse Minnie walking along the bank.

Cory cupped his hands to his mouth and called, "Minnie, Min–nie!" His voice echoed back to him from the lonely woods. "I don't see her, Elisa. Do you?" he asked.

Just then Elisa gave a startled cry, and Cory turned sharply to see Minnie ten feet from shore. The old dog had fallen through the ice and was paddling in desperate circles.

"Hang on, Minnie, I'm coming!" Cory cried, racing toward the river. Elisa was already ahead of him, pulling off her coat, scarf, and mittens, ready to plunge in and save her dog. Blinded by tears, she stumbled out onto the ice.

Cory caught up with her and pulled her back. "Do you want to drown yourself?" he shouted. His face was white as he held out the warm clothes she'd dropped. "Put these back on and let me think of something." He looked grimly at the river.

Ella sobbed as she struggled into her coat. "You can save her, can't you, Cory? She won't die, will she?"

"Of course not," he said, wishing he felt as confident as he was trying to sound.

The sight of her masters had given Minnie new hope, and she managed to get her front paws up on the ice. She scratched and clawed frantically at the slippery surface, but her hind legs were too arthritic to be of much help. For a moment her frightened brown eyes met Cory's, then she slipped back into the icy water and began wearily swimming once more.

[18]Cory searched the bank until he found a long, twisted branch. Holding it firmly, he maneuvered the end until he had it hooked under Minnie's collar. "C'mon, girl," he said to the tired dog. She heaved her front paws onto the ice and struggled desperately while he tried to help her by pulling on the branch. But frost and moisture had made the wood brittle, and it snapped almost immediately. Once more Minnie struck out swimming, but now her head was barely above the surface of the water.

A terrible thought crossed Cory's mind — Minnie was going to drown before their eyes. It's not fair, he thought. Why doesn't someone come along to help us? He scanned the woods for a game warden or hunter, but saw no one. The woods were dark and silent, waiting. "I don't know what to do," he said, frightened.

"I know what to do," cried Elisa. "I'm going to help her!"

[21]Once again Cory grabbed his sister's arm to prevent her from going out onto the ice. She bit and kicked at him like a small fury as tears of frustration ran down her cheeks.

"Listen to me!" yelled Cory. "I thought of something, but I need your help." Elisa wiped the tears from her face. "I'm going to lie down on the ice and try to crawl to Minnie. You lie down behind me and hold my ankles. Don't let go, no matter what, and don't stand up. Understand?" Elisa nodded, sniffling.

Cory lay on the ice so that his weight would be distributed more evenly and there would be less chance of breaking through. He felt Elisa's hands close around his ankles. As he inched his way forward, he could hear the water rushing beneath the ice. A few feet in front of him was the deep green hole where the dog had broken through. Cory's heart pounded with fear, but he bit his lip and kept going. At last he reached the edge of the hole and threw his arms around Minnie's neck. It felt reassuring to have a hold on her, but he soon realized that there was little else he could do. The ice was slippery, and every time he tried to pull her out, he began to slide forward himself.

"Have you got her?" called Elisa anxiously.

"Yes," Cory yelled over his shoulder, "but I can't" — Before he could explain, he found himself being pulled back across the ice with Minnie in his arms. He looked around in amazement, expecting to see a big man with a broad grin standing behind him, but there was only his sturdy little sister, laughing and crawling over the ice to throw her arms around the shivering dog. "How did you ever do that?" cried Cory. "You're not that strong!" Then as Minnie, tail wagging wildly, began to lick his face, he saw what had happened.

Elisa had put her wool coat down on the ice to protect her from the cold. The warmth of her body lying on the top of it had made the wool fibers stick firmly to the ice so that when she pulled on Cory's legs, he slipped across the surface to her as easily as a cork popping from a bottle.

Cory grinned in admiration. "You sure are one smart little sister!" he said, tousling her hair. He took off his plaid shirt and dried Minnie with it. "It's a good thing we were all

together today," he said to the old dog softly as he rubbed her lopsided ears. She wagged her tail in agreement, and the three hurried toward the warmth of home without looking back.

Rubric - Brief Constructed Response (BCR)

Score 3
The response demonstrates an understanding of the complexities of the text.

- Addresses the demands of the question
- Effectively uses text-relevant[1] information to clarify or extend understanding

Score 2
The response demonstrates a general understanding of the text.

- Partially addresses the demands of the question
- Uses text-relevant[1] information to show understanding

Score 1
The response demonstrates a minimal understanding of the text.

- Minimally addresses the demands of the question
- Uses minimal information to show some understanding of the text in relation to the question

Score 0
The response is completely incorrect, irrelevant to the question, or missing.[2]

Notes:

[1] Text-relevant: This information may or may not be an exact copy (quote) of the text but is clearly related to the text and often shows an analysis and/or interpretation of important ideas. Students may incorporate information to show connections to relevant prior experience as appropriate.

[2] An exact copy (quote) or paraphrase of the question that provides no new relevant information will receive a score of "0".

Rubric Document Date: June 2003